



## Harfe solo mit Orchester. M. A. netto

- Alberstoetter, Carl.** op. 3. Konzertstück (Ballade).  
Partitur ..... 6 —  
Orchesterstimmen 10 —  
Solostimme ..... 2 —
- Huber, Walter.** op. 9. Fantasie.  
Partitur ..... 8 —  
Orchesterstimmen 12 —  
Solostimme ..... 2 50
- op. 10. Meditation für Orchester mit obligater Violine und Harfe.  
Partitur ..... 5 —  
Orchesterstimmen 8 —  
Solostimme f. Harfe 1 50
- Parish Alvars, Elias.** Grand marche.  
(Arrangiert von Ludwig Richter.)  
Partitur ..... 5 —  
Orchesterstimmen 8 —  
Solostimme ..... 1 50
- Poenitz, Franz.** op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.  
Partitur ..... 16 —  
Orchesterstimmen 20 —  
Solostimme ..... 4 —
- Zabel, Albert.** op. 35. Großes Konzert C-moll.  
Partitur ..... 16 —  
Orchesterstimmen 30 —  
Solostimme ..... 5 —

## Zwei Harfen.

- Holy, Alfred.** op. 13. Festmarsch ..... 4 —
- Poenitz, Franz.** op. 65. Fantasie in Ges-dur  
— op. 75. Spukhafte Gavotte ..... 2 50  
— op. 80. Wikingertfahrt. Fantasie in As-moll ..... 5 —
- Schüecker, Edmund.** op. 40. Remembrances of Worcester ..... 7 50

## Violine und Harfe.

- Alberstoetter, Carl.** op. 7. Romanze ... 2 50
- Chopin, Fr.** op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler 2 50
- Meyer-Mahlstedt, Adolf.** op. 14. Petite Sérénade ..... 2 50
- Oberthür, Charles.** Fantasie über „Auld Robin Gray“ ..... 2 —
- Poenitz, Franz.** op. 79. Am Strand. Fantasie 6 —
- Spohr, Louis.** Sonate, einger. v. W. Posse 5 —
- Stahl, Ernst.** op. 49. Gedenken. Elegie. 2 50  
— op. 52. Schelmerei. Scherzo ..... 2 —  
— op. 69. Romanze in F-dur ..... 2 —
- Tedeschi, L. M.** op. 28. Serenade ..... 2 50
- Verdalle, Gabriel.** op. 20. Larghetto ... 2 50  
— op. 24. Rêverie ..... 2 —  
— op. 26. Cantilène ..... 2 —  
— op. 29. Chant d'amour ..... 2 —  
— op. 30. Mélancolie ..... 2 —  
— op. 32. Pleurs et Rires ..... 2 —
- Wilm, Nicolai von.** op. 156. Duo ..... 3 —

## Violoncello und Harfe. M. A. netto

- Bach, Joh. Seb.** Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer ..... 2 —
- Haendel, Georg Friedr.** Sarabande G-moll bearb. von Heinrich Katona-Grüneke 1 50
- Hopf, Hermann.** op. 2 No. 1. Albumblatt 2 —  
— op. 2 No. 2. Gavotte in A moll ..... 2 —
- Huber, Walter.** op. 13. Fantasie ..... 3 —
- Oberthür, Charles.** Fantasie über „Auld Robin Gray“ ..... 2 —
- Stahl, Ernst.** op. 49. Gedenken. Elegie 2 50
- Sulzer, Joseph.** op. 26. Idyll (Im Thüringer Volkston) ..... 2 50
- Tedeschi, L. M.** op. 33. Impromptu dramatique ..... 4 —
- Verdalle, Gabriel.** op. 18. Meditation .. 2 50

## Flöte und Harfe.

- Hilse, B.** op. 6. Suite für Flöte und Harfe oder Klavier ..... 4 —  
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.
- Schönicke, Wilh.** op. 30.  
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No. 2. Seguidilla ..... 2 50

## Cornet à Pistons und Harfe.

- Böhme, O.** op. 23. Soirée de St. Petersburg 2 50

## Ensemblemusik mit Harfe.

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- Heinisch, Victor.** Elegie für Violine, Violoncello, Harfe und Harmonium ..... 4 —
- Kempter, Lothar.** op. 43. Romanze für Violine, Viola, Cello und Harfe ... 4 —
- Kienzl, Wilhelm.** op. 53. Abendstimmungen. Drei Stücke für Streichorchester und Harfe.  
No. 1. Harfners Abendsang.  
Partitur. *M.* 2 50 Stimmen. 2 50  
No. 2. Ave im Kloster.  
Partitur. *M.* 2 50 Stimmen. 2 50  
No. 3. Serenade.  
Partitur. *M.* 2 50 Stimmen. 2 50
- Klughardt, August.** Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel ..... 2 50
- Lemba, Arthur.** Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen ..... 2 50

- Mostler, N. M.** op. 20. Harfenständchen. *M. A. netto*  
Für Violine, Violoncello und Harfe . 4 —
- Oelschlegel, Alfred.** op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe ..... 2 50
- Snoer, Johannes.** op. 35. Preghiera für Violine, Violoncello und Harfe .... 2 50
- Stahl, Ernst.** op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe .... 2 50
- Trneček, Hans.** op. 29. Nocturno für Violine, Violoncello und Harfe ..... 4 —
- Weber, Otto.** Ein Traum für Violine, Violoncello und Harfe ..... 3 —  
— Abschied für Violine, Violoncello und Harfe ..... 3 —
- Wetzger, Paul.** Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib. 2 —

## Harfe und Pianoforte.

- Alberstoetter, Carl.** op. 3. Konzertstück (Ballade) ..... 3 —
- Poenitz, Franz.** op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe eingerichtet von Heinrich Katona-Grüneke 6 —
- Zabel, Albert.** op. 35. Großes Konzert C-moll 10 —

## Harfe und Orgel.

- Kienzl, Wilhelm.** op. 53 No. 1. Abendsang 3 —

## Gesang und Harfe.

- Kienzl, Wilhelm.** op. 56. Verwelkte Rosen 2 —
- Klughardt, August.** op. 80 No. 2. Alt-deutsches Minnelied ..... 1 —
- Müller, Margarethe.** Christkindchen.  
Ausgabe für hohe Stimme ..... 1 —  
Ausgabe für tiefe Stimme ..... 1 —

## Studienwerke.

- Zabel, Albert.** Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3.  
Jeder Teil kostet gebunden ..... 4 —  
Komplett in 1 Band gebunden .... 10 —
- Kastner, Alfred.** op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge:  
Heft I, Übung 1—25 (ohne Pedale) . 5 —  
Heft II, Übung 26—50 ..... 5 —
- Schüecker, Edmund.** op. 36. Sechs Virtuosen-Etuden ..... 5 —

Verlag von Jul. Heinr. Zimmermann, Leipzig u. Berlin.



## NOCTURNO.

Trneček, Op. 29.

□ Herunterstrich.

V Hinaufstrich.

Violine. Andante. *espress.* D Saite. A Saite. *f* *p*

Cello. *espress.*

Harfe. Andante. *mf* *f* *cresc.*

D Saite. *poco a poco cresc.*

*mf* *cresc.* *f* *cresc.*

*ff* *rit* *a tempo* *p espressivo*

*ff* *l.* *l.* *p*



First system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff. The key signature has three flats. Dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The instruction "D Saite." (D string) is written above the top staff.

Third system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff. The key signature has three flats. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Fourth system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff. The key signature has three flats. Dynamics include *dim.* (diminuendo) and *p* (piano). The instruction "D Saite" is written above the top staff. An 8-measure rest is indicated in the top staff.



The musical score is for a harp piece titled "Marguerite" Gavotte-Caprice by Ernst Stahl. It is written for a single harp, with the notation spread across four systems, each containing two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *espress.* (espressivo). There are also slurs, ties, and fingerings indicated throughout the piece. The first system shows a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The second system continues the melodic development with a crescendo. The third system features a more complex melodic line with a forte dynamic. The fourth system concludes the piece with a final melodic flourish and a forte dynamic.



The musical score is arranged in four systems, each with three staves. The top two staves of each system are for the harp, and the bottom staff is for the harp's left hand. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

**System 1:** The first staff has a *cresc.* marking. The second staff has a *f* marking. The third staff has a *cresc.* marking.

**System 2:** The first staff has a *dim.* marking. The second staff has a *tr* marking. The third staff has a *dim.* marking.

**System 3:** The first staff has a *p* marking. The second staff has a *p* marking. The third staff has an *8* marking above a dotted line.

**System 4:** The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking.



Musical score for Harp and Violin, page 6. The score is in G major (one sharp) and 3/4 time. It consists of six systems of staves. The first system has a Violin staff (top) and a Harp staff (bottom). The second system has a Violin staff (top) and a Harp staff (bottom). The third system has a Violin staff (top) and a Harp staff (bottom). The fourth system has a Violin staff (top) and a Harp staff (bottom). The fifth system has a Violin staff (top) and a Harp staff (bottom). The sixth system has a Violin staff (top) and a Harp staff (bottom). The score includes various musical notations such as notes, rests, beams, and dynamic markings like *mf*, *cresc.*, *f*, *ff*, and *dim.* The Harp part features complex arpeggiated figures and chords, while the Violin part has more melodic lines with some slurs and ties.



D Salte.

*p dim.*

*f*

*f espress.*

*f*

*dim.*

*f*

*mf*

*rit.*

*f*

*p*

*f*

*p*

*cresc.*

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.



Musical score for "Nocturno" by Ernst Stahl, measures 1-16. The score is for Flute, Violin, Violoncello, and Harp. It features complex harmonic textures with multiple staves and various dynamic markings.

Measures 1-4: Flute (F# major), Violin (F# major), Violoncello (F# major), Harp (F# major). Dynamics: *f*, *dim.*, *f*, *dim.*, *sost.*

Measures 5-8: Flute (F# major), Violin (F# major), Violoncello (F# major), Harp (F# major). Dynamics: *mf*, *espress.*, *p*, *mf*.

Measures 9-12: Flute (F# major), Violin (F# major), Violoncello (F# major), Harp (F# major). Dynamics: *f*, *dim.*, *dim.*, *cresc.*, *f*.

Measures 13-16: Flute (F# major), Violin (F# major), Violoncello (F# major), Harp (F# major). Dynamics: *p*, *espress.*, *p*, *cresc.*



The musical score is arranged in seven systems, each featuring a vocal line (treble clef) and a harp accompaniment (grand staff). The key signature changes from D major (two sharps) to B-flat major (two flats) between the second and third systems. Dynamics include *f*, *p*, *cresc.*, *ff*, *dim.*, and *pp*. The score includes various musical notations such as slurs, trills, and articulation marks.



*pespress.*  
*pespress.*  
*p* *f* *p* *f*  
*dim.* *pp*  
*dim.* *pp*  
*crescendo* *f* *p*  
*crescendo* *f* *p*  
*crescendo* *f*  
*crescendo* *f*



The musical score is written for piano and harp. It consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

**System 1:** The piano part begins with a forte (*f*) dynamic, marked with a slur. The harp part enters with a forte (*f*) dynamic, marked with a slur. The piano part has a measure marked with a '7' and a slur. The harp part has a measure marked with an '8' and a slur. The system ends with a *rit.* (ritardando) marking.

**System 2:** The piano part continues with a *p* (piano) dynamic, marked with a slur. The harp part has a *mf* *espressivo* (moderato-forte, expressive) marking. The piano part has a *sempre staccato* (always staccato) marking. The harp part has a *dim.* (diminuendo) marking. The system ends with a *rit.* (ritardando) marking.

**System 3:** The piano part continues with a *p* (piano) dynamic, marked with a slur. The harp part has a *mf* *espressivo* (moderato-forte, expressive) marking. The piano part has a *a tempo* marking. The harp part has a *cresc.* (crescendo) marking. The system ends with a *cresc.* (crescendo) marking.

**System 4:** The piano part continues with a *p* (piano) dynamic, marked with a slur. The harp part has a *mf* *espressivo* (moderato-forte, expressive) marking. The piano part has a *a tempo* marking. The harp part has a *cresc.* (crescendo) marking. The system ends with a *cresc.* (crescendo) marking.

**System 5:** The piano part continues with a *p* (piano) dynamic, marked with a slur. The harp part has a *mf* *espressivo* (moderato-forte, expressive) marking. The piano part has a *a tempo* marking. The harp part has a *cresc.* (crescendo) marking. The system ends with a *cresc.* (crescendo) marking.

„An der Quelle“ Salonstück für Harfe von Ernst Stahl.

Z. 5790



Musical score for "Marguerite" Gavotte Caprice für Harfe von Ernst Stahl. The score is written for harp and includes a vocal line with lyrics "D Salte". The music is in a key with three flats (B-flat, E-flat, A-flat). The score consists of six systems, each with a vocal line and a harp accompaniment. The harp part is written in a grand staff (treble and bass clefs). The vocal line is in a single staff. The score includes various musical notations such as treble and bass staves, dynamic markings (p, pp, f, mf, ff, dim., cresc.), and articulation marks (accents, slurs, 8va). The key signature has three flats (B-flat, E-flat, A-flat).



Musical score for "Serenade" for Harp by Ernst Stahl, page 13. The score is in G major (one sharp) and 3/4 time. It features a single melodic line on a harp. The notation includes various dynamics (*mf*, *f*, *p*, *f*), articulations (*staccato*, *diminuendo*, *espress.*), and fingerings (6, 8). The piece concludes with a final chord marked *f*.



*pp* *espress.* *dim.* *pp* *sul a* *tranquillo* *sempre pp*  
*f* *pp*  
*p* *f* *p* *tranquillo*  
*Cello molto espressivo* *p*  
*p* *crescendo*  
*p* *cresc.*  
*f* *cresc.* *rit.* *crescendo* *rit.*  
*f* *cresc.* *rit.*

Fantasie über „Auld Robin Gray“ für Harfe und Violine von Ch. Oberthür.  
 „Schelmerei“ Scherzo für Harfe und Violine von Ernst Stahl.

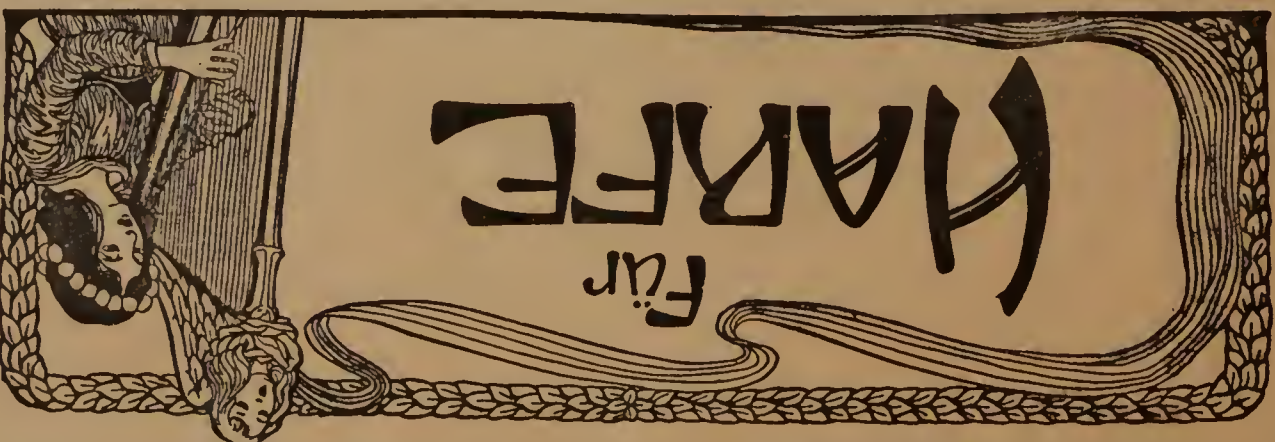


The musical score is arranged in five systems, each with two staves. The first system features a treble and bass staff with a grand staff below. The second system continues the melodic lines in the upper staves. The third system introduces a grand staff with a treble and bass staff, and a grand staff below. The fourth system continues the grand staff with a treble and bass staff, and a grand staff below. The fifth system concludes the piece with a grand staff and a grand staff below. The score includes various musical notations such as notes, rests, and dynamic markings.

*ff* *f dim.* *f* *dim.* *rit.* *p* *dim.* *rit.* *dim.* *p* *pp* *f* *dim.* *pp* *f* *p* *pp* *p* *p* *dim.*

„Nocturno“ für Flöte, Violine, Violoncello und Harfe von Ernst Stahl.  
 „Deux morceaux faciles“ für Harfe von Alfred Kastner.





# Harfe solo.

Alberstoeffer, Carl. Drei kl. Vortragsstücke.	1 50
op. 4. Romanze	1 50
op. 5. Marsch	1 50
op. 6. Tokkata	2 50
Chopin, Fr. Werke bearb. von W. H. Pöse.	4
Fantasia Impromptu Op. 66	1 50
Mazurka, Op. 24 No. 1	1 50
Etude (Ges dur), Op. 10 No. 5	2
Etude (Es dur), Op. 10 No. 11	2
Etude (As dur), Op. 25 No. 1	2
Dizi, F. Sonate Pastorale	2 50
Grande Sonate	3
Neue, von W. Pöse revidierte Ausgabe.	
Ferroni, Vincenzo. op. 60. Zéphyr et la Nymphée. Scherzo.	2
Holy, Alfred. op. 12. Drei kleine Stücke.	2
a) Notturmo	
b) Ständchen	
c) Canzonette	
Huber, Walter. op. 5. Andante religioso	2
op. 12. Valse lente	2
Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales)	2
op. 12. Zwei Stücke	2 50
a) Souvenir. b) Arabeske.	
Deux Esquisses (Mélancolie. Joie).	2 50
Kunze, Hugo.	
op. 5 No. 1. Fantasia helvetica	2 50
op. 5 No. 2. Stille Nacht, heilige Nacht.	
Fantasia	2
op. 5 No. 3. Fantasia über „Die letzte Rose“	2
Liszt, Franz. Liebestäume. Drei Notturnos, bearbeitet von W. H. Pöse.	3
Consolations, bearbeitet von W. H. Pöse	2 50
Magistretti, L. M. Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.	
No. 1. Rossi, Mich. Angelo. Andantino Allegro	2
No. 2. Scarlatti, Domenico.	2
Bourrée	2
No. 3. Bach, J. S. Allemande	1 50
No. 4. Bach, J. S. Gavotte	2
No. 5. Handel, G. F. Courante	2
No. 6. Handel, G. F. Passacaglia	2
No. 7. Zippoli, D. Corrente	1 50
No. 8. Daquin, C. Lecoucou	2
No. 9. Galuppi, B. Giga	2
No. 10. Paradisi, P. D. Toccata	2
No. 11. Rolle, J. H. Allegro Presto	2 50
No. 12. Grazioli, G. B. Moderato	2
Oberrühr, Charles. Meine Ruh' ist hin. Musikal. Illustration. (Goethes Faust)	2

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Poenitz, Franz.	
op. 68. Klänge aus der Alhambra	2 50
op. 76. Adventklänge. Präludium	2 50
op. 77 No. 1. Abendfrieden	2 50
op. 77 No. 2. Nocturno	3
op. 78. Maskenscherz. Salonsstück	2 50
Pöse, Wilhelm. Mazurka	2
Tarantelle	2
Improvisationen	2 50
Zwei Walzer. No. 1 (As moll), No. 2 (Es dur)	2
Sechs kleine Stücke	2 50
No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.	
Acht große Konzert-Etuden	2
No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etude	2
Drei Etuden. No. 1, 2, 3. Jede Etude	2
Variationen üb. d. Karneval von Venedig	4
Thema mit Variationen	4
Siehe auch unter Chopin und Liszt.	
Schücker, Edmund. op. 28. Legende	2 50
op. 35. Fantasio appassionato	4
op. 36. Sechs Virtuosen-Etuden	5
op. 37. Elisabeth Gavotte	2
op. 38. Barcarole	2 50
op. 41. Henrica. Nocturno	2 50
Snoer, Johannes. op. 51. Fantasia über das Niederländische Volkslied „Wien Neerlandisch bloed“	2 50
op. 52. Zwei leichte Salonsstücke.	
a) Capriccio marcial	2
b) Capriccio melodieux	2
Vier leichte Vortragsstücke	2
op. 102. Romance	2
op. 103. Nocturne	2
op. 104. Capriccio musical und Intermezzo	2
op. 105. Konzertwalzer	2
op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.	2
No. 1. Morgensimmung	2
No. 2. Waldesrauschen	2
No. 3. Am Bach	2
No. 4. Eltentanz	2
No. 5. Abendlied	2
Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“	2
Revidiert von W. Pöse.	
Stahl, Ernst. op. 41. Les Adieux (Abschied)	2
op. 42. Serenade	2
op. 50. An der Quelle. Salonsstück	2
op. 56. Marguerite. Gavotte	2
Tedeschi, L. M.	
op. 31. Marionetta. Humoreske	2
op. 32. Palluglia Spagnuola	2
op. 34. Suite	5
op. 36. Al Ruscello. Studio di Concerto	4
op. 37. Etude Impromptu	2 50
op. 42. Angelus	2
op. 43. Presque rien	2
op. 44. Anacreontica	2 50
op. 45. Idillio	2

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Theumann, M.	
op. 7/8. Deux pièces: Douleur, Resignation	2
op. 9. Rêve d'une Mazurka	2
op. 10. Cantique d'amour	2
op. 11. Fantaisie sur quatre thèmes russes	2 50
Rhapsodie hongroise	2 50
Trnček, Hans.	
op. 7. Schubert-Fantasia	3
op. 30. Noveltte	2
op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription	3
op. 73. Variationen üb. ein lustig. Thema	3
op. 74. Erste Rhapsodie	3
op. 75. Dalibor. Oper v. Fr. Smetana. Fantasia	4
op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasia und Sextett	2 50
Verdalle, Gabriel.	
op. 1. Andante religioso	2
op. 2. Oiseau-Mouche	2
op. 3. Petite Marche	2
op. 4. Aubade	2
op. 5. Sérénade	2
op. 6. Romance sans paroles	2
op. 7. Adagio	2
op. 8. Valse caprice	2
op. 9. Mazurka	2
op. 10. Barcarole	2
op. 19. Valse lente	2 50
op. 23. Saltarelle	2
op. 27. Sevilliana	2
op. 33. Invocation	2
op. 34. Doux songe	2
op. 39. Lucciola	2
op. 40. Danse slave	2
op. 41. Légende bretonne	2
op. 42. Remembrance	2
op. 43. Recueillement	2
op. 45. Childish march	2
op. 46. Legenda d'amore	2
op. 67. Primavera	2
op. 73. Badinage	2
op. 76. Amoroso	2
op. 79. Berceuse	2
op. 87. Scherzetto	2
op. 89. Impromptu	2
Capricciosa	2
On the Lake	2
Quatraine Air de Ballet	2 50
A Capri. Tarantelle	2 50
2me Impromptu	2 50
Zabel, Albert. Drei große Konzert-Etuden. No. 1, 2, 3. Jede Etude	2 50

neillo



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□ Herunterstrich.  
∨ Hinaufstrich.

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Cello.

Andante.

4

*p* *espress.* *poco a poco cresc.* *mf* *a tempo* *cresc.*

*f* *rit.* *a tempo* *p* *espress.*

D Saite

*f* *dim.* *p*

*cresc.* *mf* *f*

D Saite

*dim.* *p*

*p* *p* *p* *p*

5

*p* *cresc.* *f*

*dim.* *tr* *dim.* *p* *p* *cresc.*

*mf* *cresc.* *f* *ff*

*f* *dim.* *p dim.* *tr* *8*

2

*f* *f*

*cresc.* *f* *dim.* *7*



## Cello.

The musical score for the Cello part is written across 12 staves. The first two staves are in bass clef, and the remaining ten are in treble clef. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as slurs, ties, and dynamic markings.

Dynamics and performance instructions include:
 

- dim.* (diminuendo)
- espr.* (espressivo)
- f* (forte)
- p* (piano)
- cresc.* (crescendo)
- ff* (fortissimo)
- espress.* (espressivo)
- mp* (mezzo-piano)
- rit.* (ritardando)
- a tempo*
- mf* (mezzo-forte)
- espress.* (espressivo)
- f* (forte)
- cresc.* (crescendo)
- dim.* (diminuendo)
- p* (piano)
- espress. molto* (espressivo molto)
- pp* (pianissimo)
- ppp* (pianississimo)

The score also features several first and second endings, marked with "1" and "2". A specific instruction "D Saite" (D string) is noted above the 6th staff. The piece concludes with a final chord in the bass clef staff.



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## Violine.

Z. 5790



## Violine.

The score is written for a violin in G major (three sharps). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a tempo marking of *mf espr.* Above the staff, fingerings are indicated: 2, 1, 2, 4, 2, 3, 1, and a triplet of 3. The first staff ends with a *dim.* marking and the instruction *A Saite*. The second staff begins with a *p* marking and ends with a *f* marking and a *cresc.* marking. The third staff begins with a *ff* marking. The fourth staff begins with a *p* marking and a *cresc.* marking, followed by a *f* marking and a *p* marking, and ends with a *cresc.* marking. The fifth staff begins with a *f* marking and a *p* marking, followed by a *dim.* marking. The sixth staff begins with a *pp* marking and a *cresc.* marking. The seventh staff begins with a *p* marking and a *f* marking, followed by a *dim.* marking. The eighth staff begins with a *f* marking and a *rit.* marking, followed by a *sempre staccato* marking. The ninth staff begins with a *cresc.* marking and a *mf* marking. The tenth staff begins with a *dim.* marking and a *p* marking. The eleventh staff begins with a *dim.* marking and a *pp* marking.



# Violine.

3

The score consists of 11 staves of music. The first four staves feature rapid sixteenth-note passages. The fifth staff begins with a melodic line marked *mf* and *sempre staccato*. The sixth staff continues this melody with *dim.* markings. The seventh staff has a first ending marked *1 f espr.* and a second ending marked *2 pp*. The eighth staff is marked *dim. pp*, *tranquillo*, and *espress.*. The ninth staff is marked *p* and *cresc.*. The tenth staff features a *f* dynamic, *cresc.*, *ff*, and *f dim.*. The eleventh staff concludes with *dim.*, *p dim.*, and *ppp* dynamics.

*cresc.*

*mf*

*mf*

*sempre staccato*

*mf*

*dim.*

*mf*

*dim.*

*1 f espr.*

*2 pp*

*dim. pp*

*tranquillo*

*espress.*

*p*

*cresc.*

*f*

*cresc.*

*ff*

*f dim.*

*dim.*

*pp*

*f*

*dim.*

*p dim.*

*ppp*



